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reopened—this is the Luxembourg. To be sure quite a number of the most valuable of the paintings and sculptures in this national collection have been placed for safety in the ancient seminary of Saint Sulpice, but these have been replaced by others which for lack of space have not previously been displayed. Of unusual interest will be an exhibition of Belgian art and a collection of the works of Brangwyn, recently bequeathed to France. Among recent gifts to the Luxembourg made by the widow of Pierre Goujon, who died on the field of battle, are "La Femme nue vue de dos" by Toulouse-Lautrec, and "La Guinguette" by Van Gogh. Furthermore this plucky little Parisian paper which bravely continues publication despite the exigencies of war, reports that the new museum of the Gobelins is nearing completion and architecturally presents a most pleasing appearance. Four columns frame the central doorway and divide ten graceful arcades into two groups. Between these arches are eight medallions symbolizing the eight stages of the work of the Gobelins: the shearing of the wool; the washing; the spinning; the rope making; the chemistry; the dyeing; the pattern, and the weaving. On the side of the building an inscription recalls the fact that "Jean and Philibert Gobelins, merchant dyers in scarlet who have left their name to this quarter of Paris and to the manufacture of tapestry, had here their atelier on the banks of the Bièvre, at the end of the fifteenth century." Through the same channel we are informed that King George V has offered to "la Ville de Paris," a gift of great value from an artistic and historical standpoint, five bronze medallions originally forming part of the decoration of the Place des Victoires. At the time of the Revolution these passed into England, were bought by George III and—found in Surrey by the Prince Consort—were placed by him in Windsor Castle, in 1898. Queen Victoria lent these beautiful medallions to the Paris Exposition in 1900, where they were much admired by connoisseurs. The subjects represent the most stirring and memorable events of the reign of Louis XIV. As the medallions are unsigned there is much controversy as to their author. The

Conservateur of Windsor Castle attributes them to the famous Keller brothers who executed for Louis XIV the great fountains and statues of Versailles. At all events the return of these old medallions to Paris is of very considerable interest.

THE
PROVIDENCE
WATER
COLOR CLUB

The Nineteenth Annual Exhibition of the Providence Water Color Club was opened on March 2d in the gallery of the Providence Art Club. Thirty-five members were represented, among whom may be mentioned H. Anthony Dyer, W. Alden Brown, Charles Biessel, Elisabeth Spalding and Sydney R. Burleigh. There were many important pictures and the subjects were of varied interest. At the close of the exhibition, the Providence Water Color Club inaugurated a rotary exhibition, having received invitations to send to several cities. During April this travelling collection will be shown at the Swain Free School of Design in New Bedford, Mass.; in September it will go to Newport, R. I.

AN
INTERESTING
EXPERIMENT

The Memorial Art Gallery of Rochester is to make an interesting experiment during the coming season in connection with special exhibitions. Finding that the greater portion of the expense incident to transient exhibitions results from the handling and transportation of frames and glasses, this Museum proposes to purchase a large number of suitable frames for its own use, displaying the frames on its special collections and hereafter to receive and send out canvases alone. Great care, it is said, will be taken in the selection of the frames in order that they may be good in design and finish and sufficiently varied to meet the requirements of a miscellaneous collection.

It is hoped by those who are inaugurating this innovation, that the plan will work out in such a manner as to warrant the ultimate cooperation of other museums.

EXHIBITION OF MODERN POSTERS An exhibition of foreign and American posters was held in the galleries of the National Arts Club, New York, from March 27th to April 10th.

This elaborate display of posters included characteristic designs from Belgium, Germany, England, Japan, Russia, France, Italy, Holland, Spain, Switzerland and the United States. The opening of the exhibition was marked by a dinner and meeting of the American Institute of Graphic Arts on the evening of March 26th, at which addresses were made by Professor Arthur W. Dow, Mr. C. Matlack Price and Mr. Robert Frothingham, on the subject of "Posters." A joint meeting of the American Institute of Graphic Arts and the National Arts Club was held the evening of March 31st, at which an illustrated lecture on "The Making of a Poster" was delivered by Mr. Arthur Wiener.

ART IN CHICAGO From April 8th to 28th, the annual Chicago architectural exhibition will be

held in the galleries of the Art Institute. This year the Illinois Chapter of the American Institute of Architects, the Illinois Society of Architects, and the Art Institute have joined forces with the Chicago Architectural Club in managing and installing this exhibition. The Illinois Chapter has established a gold medal of honor as an award to designers of buildings represented in this exhibition.

During the same period there will be a special exhibition of paintings by the following Chicago artists: Frederic C. Bartlett, Louis Betts, Charles Francis Browne, Karl A. Buehr, Ralph Clarkson, Oliver Dennett Grover, William P. Henderson and Lawton Parker.

THE ST. PAUL INSTITUTE AND NORTHWESTERN ART The announcement has been made that an extensive exhibition of the work of Northwestern artists will be presented in St. Paul May 1st to 9th, under the auspices of the St. Paul Institute. This plan is more ambitious than any other which has been independently undertaken by St. Paul management for the promotion of art interests. Its fulfillment, along the broad lines laid out by those responsible for its inception, will, it is thought, result in the quickening of artistic talent and appreciation throughout Minnesota and the surrounding States.

For a number of years the Minnesota State Art Society and the St. Paul Institute have held each spring a notable exhibition of contemporary art. This year, however, after careful consideration of all involved, the State Art Society decided to present its annual exhibition as a feature of the State Fair where it was felt it would do the greatest good to the greatest number. This decision was influenced by the conspicuous success of the exhibition shown by the Minnesota State Art Society on the Fair grounds last September. However, the St. Paul Institute felt that it would be a misfortune to lose the cumulative value which had been gained by repeated presentation of the State Art Society's exhibition in previous years; and so, with an entire absence of any feeling of rivalry or competition, the Institute has planned to independently continue the work and to hold, as usual, a spring exhibition. The scope and purpose of this undertaking will, however, differentiate it from the annual exhibitions of the State Art Society. In the first place instead of limiting the field from which artists may submit their work to the boundaries of Minnesota, the Institute will extend it to include Wisconsin, Iowa, the Dakotas and Montana. Invitations will be sent to artists throughout this territory who will be on an equal footing with those maintaining local and State residence. The art crafts and architecture will not be included in this display which will be confined strictly to the fine arts. There will be a competent jury of artists of established reputation, non-residents of St. Paul, who will pass upon all work submitted and award honors. Medals bearing the stamp of the St. Paul Institute, will be presented as prizes to the winning artists in the various branches of the fine arts. Those medals, awarded each year, will have a standard valuation in relation to artistic achievement and will be a symbol of merit that will, it is believed, be eagerly sought and proudly cherished.

As a special feature of this exhibition there will be assembled a loan collection of paintings by celebrated artists, European as well as American, lent for the occasion by public galleries and private